

Catalogue of an Exhibition
of
Landscape Etchings
of the
Seventeenth Century

With an introduction and biographical notes
compiled by David Heppel

Frederick Heppel & Company
4 East Thirty-ninth Street
New York

May 3 to May 31, 1911

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IT was in Holland and in the seventeenth century that landscape attained its definite place. This was probably partly because the Holland of the seventeenth century was democratic and Protestant. The fact that she was democratic did away with the demand for a great number of portraits of kings and nobles, and the fact that she was Protestant did away with the demand for the whole class of paintings done in Catholic countries for the service of the Church. Holland was the first country where the buyers of works of art were people of the middle class. The Dutch burghers bought paintings to decorate their homes, and their houses were homes in a sense that was not true of the palaces of France and Italy or the great mansions of England. This fact has given the Dutch school a certain homelike quality which is one reason for its greatness. The Dutchman did not need pictures of royalties nor pictures of the saints, but he did want pictures of the Burgomaster and the City Fathers—and he grew to want pictures of the landscape which he saw every day from the windows of his house.

Landscape etching may fairly be said to have started in Germany and the Low Countries. There is little of it in the early Italian school. In Germany, on the other hand, traces of the love of landscape may be seen striking all through—in Dürer's backgrounds, in the wood blocks of Lucas Cranach, and perhaps most of all in Altdorfer. Then we come to Hirschvogel (1503–1553) and Lautensack (1524–1563), both of them frankly etchers of landscape, and then the center of interest moves to the Low Countries. And it seems to me natural that in the history of landscape the strength of the school should lie in the Low Countries. The great sweep of sky that one gets in the flat lands makes itself felt like a tremendous presence, so that a man of a certain temperament would be almost forced to paint or etch landscape whether he wanted to or not.

Many of the etchings which we shall have to

consider were the work of men who cannot be classed as professional etchers, but rather as painters who etched occasionally. The etchings of men who were great artists but not very familiar with the technique of etching often have a peculiar charm. The crudity and the only partial success, from a technical point of view, are often more than offset by the feeling which the prints give that the artist could see and feel more beauty than he was able to express, so that back of the expression there is a sort of reserve. It is the same thing which gives the charm that every one must feel in the works of the great primitive masters.

There are two streams of influence in the history of landscape and both may be said to have risen in the region of the upper Rhine. The greatest name in the less important of these schools is Claude Gellée of Lorraine (1600-1682), who went to Rome as a boy and in a long and industrious life spent there may be said to have *made* the school of Classical Landscape, just as Watteau may be said to have *made* the French school of the Louis XV period. Both men had followers, but these followers did little more than add sugar and water to what they had learned from the master.

The greater stream of influence, the school of Pure Landscape, started, as we have seen, with Altdorfer, Hirschvogel, and Lautensack. It came to its greatest period in seventeenth-century Holland, with the work of Everdingen, Lucas van Uden, Ruisdael, Hobbema, Rembrandt, Ostade, Hackaert, Waterloo, Paul Potter, and their fellows. In a history of landscape painting one might almost omit Rembrandt—but if one omitted him in a history of landscape etching “the very stones would cry out.”

From Holland the line follows through Old Crome of the Norwich school to England, and through Constable back to the Continent in the work of Corot, Rousseau, and Daubigny, and so down to our own day.

DAVID KEPPEL.

CATALOGUE

HANS SEBALD LAUTENSACK.

“Hans Sebald Lautensack was born at Nuremberg in 1524 and died in 1563, probably at Vienna. The best part of Lautensack’s work consists of landscapes, fresh studies of nature with rich variety of finely wooded country, with villages and watersheds. Lautensack’s landscapes are pure etching without any touch of burin or dry-point, but showing better effects of tone and finer pictorial feeling than those of Hirschvogel.”

Lippmann, “*Engraving and Etching*,” p. 128.

1 View of a River with a Church seen between Two Trees. (Bartsch No. 42)

From the collection of Baron von Lanna.

PEETER BRUEGHEL.

Peeter Brueghel was born in the village of that name, near Breda, about the year 1530. He became, in 1551, a member of the Guild at Antwerp, and traveled soon afterward in France and Italy, devoting particular study to the wildest and most romantic parts of the Alps. In 1553 he settled for a time at Antwerp, but removed to Brussels in 1563, where he died six years later.

2 Landscape with Mercury and Psyche.

Dated 1553.

From the collection of Baron von Lanna.

JACQUES CALLOT.

“Callot is one of the glories of the National School. As an etcher he has never been surpassed, nor even equaled, and indeed France has always considered as one of the fairest flowers of her crown of art the famous engraver of Nancy. . . . One must recognize in each one of his prints that he employs the needle as an inspired poet and employs the pen to record his thought. He expresses at the instant all his thoughts, just as they come to him.

This facility of conception always united to a boldness and vivacity of hand did not prevent him from attaining in his finest plates a great beauty of general composition. . . .

“Callot, when a child of twelve years old, ran away from his home at Nancy, meaning to journey to Rome and study art. It was in the spring of 1606 the young fugitive departed on foot, almost without money, and quite without influence, relying entirely on his face and his good luck. He was soon obliged to join a troupe of gipsies who were going to Florence. There he was recognized by merchants from Nancy and was taken home to his parents. He ran away a second time and was again brought home, this time by his elder brother. In 1608 Callot’s parents finally permitted him to go to Rome, where he studied under Thomassin. Callot left Rome in 1611 and went to Florence, where he obtained favor and a pension from Cosmo II de’ Medici. . . . In 1622 Callot returned to Nancy where he received a most flattering reception from Henry II of Lorraine. In 1629 Callot was called to Paris to engrave a series of plates in honor of the great triumph of Cardinal Richelieu and Louis XIII, the siege and capture of the great Huguenot stronghold, La Rochelle. In 1630 Callot returned to Nancy where he remained until the time of his death, and where he had frequent conversations with Gaston d’Orleans, ‘Monsieur,’ who at that time was taking refuge at the court of Lorraine.”

Meaume, “*Catalogue of Callot’s Etchings.*”

3 The Israelites Passing through the Red Sea.

(Meaume No. 1)

First state, before the great wave was reduced in height.

From the collection of Baron von Lanna.

4 The Massacre of the Innocents. (Meaume No. 6)

First state, before the name of Callot. “*Jolie pièce.*”—Meaume.

From the Theobald collection.

5 Christ Presented to the People. (Meaume No. 16)

First state, of three, with the name of Callot and before the plate was retouched.

From the series of seven prints of “The Large Passion.”

6 The Martyrdom of Saint Sebastian.

(Meaume No. 137)

First state, of two, before the address of Israel Sylvestre.

7 St. Nicholas Preaching to the People.

(Meaume No. 140)

Second state, of three, before the address of Israel Sylvestre.

8 The Miseries of War.

(Meaume Nos. 564-581)

The complete series of eighteen plates, including the title. "*Cette suite, l'une des plus belles du maître.*"—Meaume.

The proofs in this set are all in the second state, of three, before the words "*Israel ex*" were effaced.

9 The Great Stag Hunt.

(Meaume No. 711)

Second state, of four, before the name of Israel Sylvestre, and before the retouch.

From the Alfred Morrison collection.

LUCAS VAN UDEN.

Lucas van Uden, of the School of Flanders, was born at Antwerp in 1595. He was the son of a painter, who was his first master and whom he very quickly surpassed: being unable to make further progress at home he went into the country and studied directly from nature. He was in the habit of working in the fields from daylight until dark.

"Van Uden has a delicate touch, and his foliage a great deal of movement. His landscapes usually show a great extent of country, with clear skies and distances. . . .

"The prints which this painter has left us and which are usually landscape subjects have all the qualities of his pictures. The exact number of his plates has not been determined. It is the rarest thing in the world to find any considerable number of them together. The greatest collections contain only about twenty or at the most thirty pieces."

Bartsch.

10 Landscape with Three Pollards.

(Bartsch No. 45)

11 Landscape with Two Leaning Trees.

(Bartsch No. 46)

12 Landscape with a Shower.

(Bartsch No. 47)

ROELANT ROGHMAN.

"Roelant Roghman's chief claim on our concern is that he was the faithful and beloved friend of Rembrandt. His etchings, however, show no trace

of Rembrandt's influence; and he was by ten years the elder man. Like Seghers and like Ruisdael, Roghman was neglected and miserable in his life, and died in an almshouse."

Binyon, "*Dutch Etchers*," p. 52.

"The etchings of Roelant Roghman, on which his daughter Gertruid also worked, resembled those of Waterloo, but frequently surpass them in feeling for the finer passages of landscape."

Lippmann, "*Etching and Engraving*," p. 165.

13 **Slooten.** (Bartsch No. 3)

From a series of eight views of Holland (Bartsch Nos. 1-8).

14 **The Old and the New Church at Slooten.** (Bartsch No. 4)

From the same series.

15 **Hekesen.** (Bartsch No. 5)

From the same series.

16 **Ryswyck.** (Bartsch No. 8)

From the same series.

17 **View of Watering.** (Bartsch No. 17)

From a series of eight views (Bartsch Nos. 17-24).

From the Scheikevitch collection.

18 **Heesbeen.** (Bartsch No. 18)

From the Scheikevitch collection.

19 **Sandvoort.** (Bartsch No. 20)

From the Scheikevitch collection.

20 **Tienhoven.** (Bartsch No. 21)

From the Scheikevitch collection.

21 **Amyden.** (Bartsch No. 22)

From the Scheikevitch collection.

22 **Rysbergen.** (Bartsch No. 23)

From the Scheikevitch collection.

23 **Bergh.** (Bartsch No. 24)

From the Scheikevitch collection.

24 **The Waterfall.** (Bartsch No. 30)

One of a series of views of Italy.

CLAUDE GELLÉE OF LORRAINE.

"Claude Gellée was born in 1600 at Chamagne, a village on the Mosel in the Vosges country, then in the ancient province of Lorraine. With the exception of boyhood and two years of wandering, the whole of his life was passed, and all of his work was executed, in or near Rome. He died in 1682.

"It has been suggested with much show of probability that Claude's attention may have been drawn to etching during his stay at Nancy, by his compatriot, Jacques Callot, the famous engraver and etcher, generous friend and rival of Claude's patron, Deruet. Sandrart, too, may have encouraged Claude after his return to Rome in his early efforts at etching. One of the earliest of these efforts would appear to be the plate known as the *Tempest*. It bears the date 1630 and represents an angry sea and a storm-tossed vessel. It is one of the few instances in which Claude has ventured to render nature in one of her fiercer moods. . . . It is in the plate known as the *Brigands* (No. 29 of the exhibition), dated 1633, that Claude first reveals his real skill as an etcher. In the firmly drawn foliage of the trees in the foreground, contrasting with the delicately indicated distance, we detect the touch of the master hand. The next year (1638) saw the production of one of the most successful and best known of Claude's etchings, *The Herdsman* (No. 27 of the exhibition). With the genius of the true poet, Claude has compressed into a few square inches all the charm of Vergil's Eclogues, all the beauties of pastoral life. . . . The same delicacy and luminosity which distinguished *The Herdsman* are displayed in the *Seaport with a Round Tower* (No. 30 of the exhibition)."

George Grahame, "*Claude Lorraine*."

- 25 **The Ford.** (Robert-Dumesnil No. 3)
From the Hermann Weber collection.

- 26 **The Dance by the Waterside.** (Robert-Dumesnil No. 6)
Impression with full margins.
From the François Debois collection.

- 27 **Le Bouvier.** (Robert-Dumesnil No. 8)
Superb impression, in the rare second state.
From the Tracy Dows collection.

"*Le Bouvier*, dated 1636, is a most perfect type of landscape etching in tenderness of handling, transparency and soft effects of light, and delicate relations of distance."

Chapin, "*Master and Masterpieces of Engraving*," p. 139.

"For technical quality of a certain delicate kind this is the finest landscape etching in the world. Its transparency and gradation have never been surpassed. The most wonderful passages are in the great masses of foliage which have been, as it were, tenderly painted and glazed with the point."

P. G. Hamerton, "*Etching and Etchers*," p. 156.

28 The Draughtsman. (Robert-Dumesnil No. 9)

Impression of unusually fine quality.

29 The Brigands. (Robert-Dumesnil No. 12)

30 Seaport with a Round Tower.

(Robert-Dumesnil No. 13)

31 Herd in a Storm. (Robert-Dumesnil No. 18)

First state, of three. "*Très rare.*"

From the Alfred Hubert collection.

32 Mercury and Argus. (Robert-Dumesnil No. 17)

Early impression, before the plate was retouched, with wide margins. The impressions before the retouch are very rare.

The delicacy of the plate was quite lost in the later state.

33 Time, Apollo, and the Seasons.

(Robert-Dumesnil No. 20)

The first state.

"This poetic composition, worthy of Poussin, . . . animates a superb wooded landscape, decorated by the vestiges of antique monuments."

Robert-Dumesnil.

34 Shepherd and Shepherdess in Conversation.

(Robert-Dumesnil No. 21)

First state of five. Extremely rare. The tree in the center of the composition reaches almost to the upper border of the plate.

35 The Same.

The second state of five. The tree has been reduced in height. This state is almost as rare as the preceding.

From the Boerner and Fritz Rumpf collections.

36 The Rape of Europa. (Robert-Dumesnil No. 22)

First state of three.

From a collection unidentified by Fagan.

WENCESLAUS HOLLAR.

"Wenceslaus Hollar, a celebrated engraver, was born at Prague in 1607. He was of an ancient family and was well educated by his parents with the intention of bringing him up to the profession

of the law; but not liking that pursuit, and the civil commotions of his country breaking out, by which his family was plundered of everything at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthäus Merian. . . . The Earl of Arundel, who was sent as ambassador to Ferdinand II, in 1636, met him at Cologne, and recognizing his genius, took him at once into his employment, and upon his return to England from his embassy in 1637, he brought Hollar with him. . . .

“His labors were now interrupted by the outbreak of the Civil War, in which he took part with the Royalists, and he was made prisoner at Basing House in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and taken with him his valuable collection. Hollar resided at Antwerp some years and continued to engrave from the pictures of his patron, but upon the death of the latter he was under the necessity of working for the print-sellers of Antwerp for a very small remuneration. Not meeting with encouragement, he ventured to return to England in 1652, where, though he met with employment, the low prices received for his works barely afforded him a subsistence.

“The restoration of Charles II brought back several of his friends, but the plague and the fire of London put a stop to all pursuit of art, and Hollar was reduced to a state of indigence and distress, from which all his perseverance could never after release him. . . . He died in London in 1677, reduced to such a state of penury, that when in his last illness the bailiffs entered his room to take possession, the bed upon which he lay was the only piece of furniture remaining.”

Bryan, “*Dictionary of Painters and Engravers.*”

37 Mercury and Herse. (Parthey No. 268)

After Adam Elsheimer.

An extremely rare little print.

From the Camesina and Baron von Lanna collections.

38 Venus. (Parthey No. 271)

After Adam Elsheimer.

From the collection of Baron von Lanna.

39 The Satyr and the Peasant's Family. (Parthey No. 424)

After Adam Elsheimer.

From the collection of Baron von Lanna.

- 40 **Houses on a Steep Rock.** (Parthey No. 1221)
 After Adam Elsheimer.
 From the collection of Baron von Lanna.
- 41 **King Charles II as a Boy.** (Parthey No. 1439)
 After Van Dyck.
 Dated 1649.
- 42 **Marguerite Lemon.** (Parthey No. 1456)
 After Van Dyck.
 One of Hollar's most beautiful plates.
- 43 **The Masked Lady.** (Parthey No. 1790)
- 44 **Lady with a Lace Collar.** (Parthey No. 1911)
 From the collections of Ferdinand, King of Portugal, and of Baron von Lanna.
- 45 **A Lady of Strasbourg.** (Parthey No. 1935)
 From the collections of Ferdinand, King of Portugal, and of Baron von Lanna.
- 46 **A Viennese Noblewoman.** (Parthey No. 1939)
 From the collections of Ferdinand, King of Portugal, and of Baron von Lanna.
- 47 **Lady with a Black Headdress.** (Parthey No. 1944)
 From the collections of Ferdinand, King of Portugal and of Baron von Lanna.
- 48 **The Muffs.** (Parthey No. 1951)
 One of the most wonderful etchings of still life in the history of the art.

JAN GASPAR BLEECKER.

"This artist was born at Haarlem in 1608. He was a painter, but is more especially known by his engravings, which are rather scarce. He etched several plates, both from his own designs and after other masters, executed in a spirited style. His etchings bear dates from 1638 to 1643."

Bryan.

- 49 **The Four-wheeled Cart.** (Bartsch No. 10)
 First state, before the retouch.
 From the Scheikevitch collection.

ANTONI WATERLOO.

"The favorite subjects of Waterloo are forest scenes, in the rendering of which he was a veritable master. One finds here all the truth of

nature, especially in the foliage which he represents in the most admirable manner. He rarely chooses a subject representing a great extent of country: a little corner of the forest, part of a brook, the banks clad with verdure, a rock, an isolated village situated on the bank of a canal, a hermitage, these are the subjects which he etched by preference."

Bartsch.

50 The Two Lanes. (Bartsch No. 67)

From the collection of Baron von Lanna and another collection unidentified by Fagan.

51 Two Hunters, Resting. (Bartsch No. 105)

From the Coppenrath and Scheikevitch collections.

52 Alpheus and Arethusa. (Bartsch No. 125)

From the Fritz Rumpf collection. On paper with the water-mark of the "Fool's bauble."

53 Mercury and Argus. (Bartsch No. 127)

From the Coppenrath and Scheikevitch collections, and from a collection unidentified by Fagan. On paper with the water-mark of the "Fool's bauble."

54 The Death of Adonis. (Bartsch No. 130)

From the Coppenrath and Scheikevitch collections, and from a collection unidentified by Fagan. On paper with the water-mark of the "Fool's bauble."

55 Hagar Consoled by an Angel. (Bartsch No. 132)

From a collection unidentified by Fagan. On paper with the water-mark of the "Fool's bauble."

56 The Prophet of Judah. (Bartsch No. 133)

On paper with the water-mark of the "Fool's bauble."

57 Tobit and the Angel. (Bartsch No. 134)

From a collection unidentified by Fagan. On paper with the water-mark of the "Fool's bauble."

ADRIAN VAN OSTADE.

Adrian van Ostade holds, among the genre painters of Holland, the first rank both as painter and as etcher. He was born in 1610 in Haarlem and then went to school to Frans Hals. At that time

his fellow-student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition. In Haarlem, where his entire life was spent, Ostade died in 1685.

“Scenes from the family and social life of the peasants, single types from this class, Ostade represented with the entire satisfaction of an artist who finds his subject absolutely sufficient and who handles his medium with ease and certainty. He feels with his models a full contentment in their limitation to the narrowest kind of life; but an all-pervading humor never fails in his pictures.

“Ostade treats the technic of etching in a curiously painter-like manner. He avoids the distinct line and the definite contour, he expresses the modeling with masses of uneven little strokes, and shows his figures well lighted against a dark background. With his apparently aimless little strokes he attains most charming and transparent shadows, most wonderful modeling of form and the truest expression of texture—more than all, however, he attains a warm, soft chiaroscuro, which gives atmosphere and feeling to the representation.”

Kristeller, “*Kupferstich und Holzschnitt*,”
pp. 369–370.

58 The Organ Grinder. (Dutuit No. 8)

The very rare second state, with the vertical lines under the right hand, with the diagonal lines under the right arm, and with a small gray spot on the knuckle. Superb impression from the Weber, Straeter, and Theobald collections.

59 The Doll. (Dutuit No. 16)

Third state.

60 The Barn. (Dutuit No. 23)

Third state, of six states. The underbitten spot between the wheel and the border is covered with new lines.

From the Fischer and Theobald collections.

61 The Bridge. (Dutuit No. 26)

The border line has been strengthened, but the sky to the right is still visible.

62 The Cobbler. (Dutuit No. 27)

Seventh state, of nine states. From the collection of the Duke of Aremberg and another collection unknown to Fagan.

- 63 **The Spinner.** (Dutuit No. 31)
Fourth state, of six states; before the border-line was strengthened.
Duplicate from the Berlin Museum. Also from the collection of Graf von Lepell.

- 64 **The Knife Grinder.** (Dutuit No. 36)
First state, before the dry-point under the left arm.

- 65 **The Butcher.** (Dutuit No. 41)
Fourth state, of five states.
From the collection of the Duke of Aremberg and another collection unknown to Fagan.

DAVID TENIERS, THE YOUNGER.

David Teniers, the younger, was born at Antwerp in 1610; he was a son of David Teniers, the elder. He studied painting at first under his father, and later is believed to have studied under Brouwer and Rubens, but this is not certain. He is, however, known to have been an intimate friend of Rubens. In 1637 Teniers married Anne, daughter of Jan Breughel.

“The pictures of Teniers are innumerable. He painted nearly every kind of subject, but his finest art is confined to scenes from peasant life, which lend themselves most thoroughly to his faculty for rapid creation, for incisive, dexterous handling, and for the cooler harmonies of color.”

Bryan, “*Dictionary of Painters and Engravers.*”

- 66 **The Courtyard of a Country Inn.** (Dutuit No. 1)
First state, before the burin work, on paper with the water-mark of the “Fool’s bauble.”

- 67 **An Old Man with a Long Beard.** (Dutuit No. 10)
The only state. From a collection not known to Fagan.

- 68 **The Archers.** (Dutuit No. 37)
First state, before the address of F. v. d. Wyn-gaerde.

- 69 **A Group of Peasants Smoking and Drinking.** (Dutuit No. 40)
Second state, with the address “*Franc v. Wyn. ex.*”

- 70 **A Peasant Man and Woman Dancing.** (Dutuit No. 33)
First state; before the added burin work.

71 View of a Village. (Dutuit No. 34)

Second state, with the added burin work.

72 Peasant Talking to a Woman. (Dutuit No. 35)

Second state.

73 Three Peasants Conversing. (Dutuit No. 36)

Second state.

STEFANO DELLA BELLA.

“Stefano della Bella was born in Florence in 1610. He was the son of a goldsmith, and is said to have been intended for his father’s profession, but having shown a genius for drawing, he was placed under Cesare Dandini to learn painting. Subsequently, a decided inclination for the art of engraving induced his father to permit him to become a pupil of Canta Gallina, who was also the master of Callot. He at first imitated the manner of Callot, but soon abandoned it, and adopted a style of his own. No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque. He designed his subjects with infinite taste, and his plates produce a clear and brilliant effect.”

Bryan.

74 The Rout.

Before the inscription beneath.

75 The Holy Family, with Saint John.

76 Young Satyrs Dancing.

JAN BOTH.

“From Claude, Both had learned how to produce, with a nice management of the acid, an exquisite softness in his distances. The atmosphere is limpid and bathed in sunshine, and the foregrounds are suggested with that light touch and selection of detail which are first requisites in an etching.”

Lawrence Binyon.

“One cannot but admire the beautiful lighting of them and the manner in which the sunlight is made to pierce through the foliage and, finally, the perfect finish of his work in which it is impossible to detect any trace of effort.”

Bartsch.

77 The Big Tree. (Bartsch No. 3)

78 The Stone Bridge. (Bartsch No. 5)

79 The Fishermen.

(Bartsch No. 9)

First state, before the words "*Both fe.*" in the lower left corner.

From the St. John Dent and T. Waller collections.

80 The Wooden Bridge.

(Bartsch No. 10)

First state, before the words "*Both fe.*" in the lower left corner.

From the St. John Dent and T. Waller collections.

MICHEL MONTAGNE.

Michel Montagne, or De Plate Montagne, was born at Antwerp, at the beginning of the seventeenth century, and was a pupil of Jacques Fouquières. He worked for some time in Italy and then settled at Paris. He was the brother-in-law of Jean Morin and the latter artist modeled his manner of engraving landscapes and marines upon that of Montagne. Montagne's engravings are charming in effect, but must be seen in the first states for their full beauty to be apparent.

81 A Water-side Scene by Moonlight.

(Robert-Dumesnil No. 22)

First state, with the name of Morin as publisher, and before the retouch.

From the Theobald collection.

ALLARDT VAN EVERDINGEN.

"It is generally considered that the landscapes of Everdingen are etched with a coarse point rather than a delicate one—the contrary might, however, just as well be asserted of them. During the first period of his activity, his point is extremely fine and the execution of his plates very delicately finished. Soon his manner became freer, without, however, losing in delicacy and finish. The third period is marked by great force which goes straight to its effect. The use of mezzotint gives us a fourth class. Here the master has set himself the task of uniting the resources of color with those of the point. Later when the process became more generally known . . . he renounced this branch of engraving. The last period is that of repose; he draws in a strong and dignified style views of the mountains of Flanders and villages of the low countries."

Drugulin, "*Allardt van Everdingen.*"

- 82 **The House with a Pointed Turret.** (Bartsch No. 29)
Second state. The plate cleaned of foul biting.
- 83 **A Thatched Cottage seen from the rear.** (Bartsch No. 30)
An unusually fine impression, in the only state.
From the Straeter and Theobald collections.
- 84 **The Great Rock (a night piece).** (Bartsch No. 31)
Third state, of six. It is in this state that the night effect is first realized.
From the collection of August Artaria of Vienna, and another collection not identified by Fagan.
- 85 **Landscape with a Rock Projecting from a River.** (Bartsch No. 34)
Second state, with the added lines on the dead tree trunk to the right.
From the Scheikevitch collection.
- 86 **The Dilapidated Cottage.** (Bartsch No. 38)
Third state, with the border-line.
- 87 **A Man Coming through the Gateway of a Dilapidated Fence.** (Bartsch No. 39)
First state, before the border-line was strengthened.
From the Scheikevitch collection.
- 88 **Two Men upon a Hilltop.** (Bartsch No. 46)
First state, before the border-line was strengthened.
From the Scheikevitch collection.
- 89 **The Cavalier on the Bridge.** (Bartsch No. 50)
First state, of four. Before the shading in the sky, on the rocks, etc., and before the border-line was strengthened.
From the Scheikevitch collection.
- 90 **The Landscape with a Horse.** (Bartsch No. 69)
First state, of four. Of great rarity.
From the Scheikevitch collection.
- 91 **The Two Peasants on a Hill.** (Bartsch No. 71)
First state, of three.
From the Scheikevitch collection.
- 92 **The Sagging Cottage.** (Bartsch No. 76)
Second state, the plate cleaned of foul biting.

- 93 **Landscape with a Wheel under a Movable Thatched Roof.** (Bartsch No. 77)

Second state, the plate cleaned of foul biting.

- 94 **The Shepherd.** (Bartsch No. 87)

Second state, the border-line strengthened.

From the Bern-Keller collection, and another collection unidentified by Fagan.

HERMAN SWANEVELT.

"We do not know his birthplace nor the name of his first teacher, but it is known that he was born about 1620, and it is believed by some that he was a pupil of Gerard Dow. It is certain that when very young he went to Rome and became the pupil of Claude Gellée. The retired life which he led, his assiduity in work and the continual studies which he made from nature earned him the title of 'The Hermit.' This title, however, brought him more or less into fashion, and his works were sought for and bought at high prices. Swanevelt died at Rome about 1690.

"The prints by this artist form a work of one hundred and sixteen pieces. They represent landscapes in which the choice of the sites, the grandeur of the forms, the chiaroscuro and the treatment of the trees are equally admirable. His style is also beautifully finished.

"Swanevelt had a manner of engraving which was peculiar to him and which makes his prints easily recognizable. He expressed foliage of trees by masses of little horizontal strokes, slightly curved, which are very appropriate for representing the natural position of branches. He drew the lines of the contours only when he found it necessary to do so in order to distinguish the different planes of his composition."

Bartsch.

- 95 **The Oxen.** (Bartsch No. 27)

This, and the four following subjects, are from a set of seven plates of various animals. These impressions are from the collection of Ernest Devaulx (1863) and are in the first state.

- 96 **The Donkeys.** (Bartsch No. 28)

- 97 **The Rams.** (Bartsch No. 29)

- 98 **The Goats.** (Bartsch No. 30)

- 99 **The Angora Goats.** (Bartsch No. 31)

100 **The Inn.** (Bartsch No. 37)

This and the five following plates are from a series of views of Rome (Bartsch Nos. 36-48). They are all from the collection of Ernest De-vaux.

101 **The Ruined Aqueduct.** (Bartsch No. 38)

102 **The House on the Hill.** (Bartsch No. 40)

103 **The House by a Big Tree.** (Bartsch No. 41)

104 **Landscape with a River.** (Bartsch No. 43)

105 **The Shrine.** (Bartsch No. 47)

106 **A Tomb upon the Appian Way.** (Bartsch No. 57)

107 **The Inn at Prima Porta.** (Bartsch No. 58)

This and the four following plates are from a series of views of Rome (Bartsch Nos. 53-65). They are from a collection unidentified by Fagan. All are in the first states.

108 **A Farm near the Porta del Popolo.** (Bartsch No. 60)

109 **A View of Zugro.** (Bartsch No. 63)

110 **Another View of Zugro.** (Bartsch No. 64)

111 **View near Porta Pia.** (Bartsch No. 65)

112 **Pan and Syrinx.** (Bartsch No. 70)

First state, with the name of Rossi as publisher.

113 **The Fishermen.** (Bartsch No. 77)

114 **The Two Cavaliers.** (Bartsch No. 79)

115 **The Little Waterfall.** (Bartsch No. 80)

116 **Evening.** (Bartsch No. 81)

117 **The Little Wooden Bridge.** (Bartsch No. 82)

118 **The Ruined Amphitheater.** (Bartsch No. 84)

119 **The Lady with a Parasol.** (Bartsch No. 85)

First state, of four.

120 **The Salutation.** (Bartsch No. 86)

First state, of four.

- 121 **The Stream by the Edge of the Wood.** (Bartsch No. 89)
- 122 **The Distribution of Bread to the Poor.** (Bartsch No. 93)
- 123 **The Birth of Adonis.** (Bartsch No. 101)
From the series of six plates of "*The Story of Adonis*" (Bartsch Nos. 101-106).
- 124 **Venus Carrying off the Young Adonis.** (Bartsch No. 102)
- 125 **Venus Presenting Cupid and Adonis to Diana.** (Bartsch No. 103)
- 126 **Venus Training Adonis as a Huntsman.** (Bartsch No. 104)
- 127 **The Death of Adonis.** (Bartsch No. 105)
- 128 **Venus Weeping at the Death of Adonis.** (Bartsch No. 106)

NICOLAS BERCHEM.

"Berchem's handling of the sunlight which envelops his figures and shimmers in the delicately etched distance is so shining and at the same time so beautifully blended that one readily forgives the occasional uncertainty or conventionality of the drawing."

Kristeller, "*Kupferstich und Holzschnitt*,"
p. 366.

- 129 **The Flock Crossing a Brook.** (Bartsch No. 9)
Second state.
- 130 **The Flock Resting.** (Bartsch No. 10)
Second state.
- 131 **The Three Goats.** (Bartsch No. 50)
Duplicate from the Rijks Museum at Amsterdam.
- 132 **Two Goats and a Kid.** (Bartsch No. 54)
Duplicate from the Rijks Museum at Amsterdam.

CORNELIS BEGA.

Born at Haarlem in 1620. Died there in 1664. He was a pupil of Adrian van Ostade, and although his works do not rank with those of his master, they are such as to place him among the most distinguished artists of his country.

From the Scheikevitch collection.

REYNIER ZEEMAN.

“From Holland, the first naval power in Europe of the seventeenth century, a love of the sea and an expression of it in art were naturally to be expected: and among the several fine painters who now for the first time made the sea their subject, two at least, Reynier Zeeman and Ludolph Backhuysen, have left some admirable etchings. Zeeman’s real name was Nooms; but his love of the sea procured him early the name which he adopts on all his plates. He traveled much, but worked chiefly at Amsterdam where probably he was born about 1623. Zeeman managed to serve art as well as history. Ships with their ordered intricacy of rigging and their mysterious beauty, have an endless fascination for him: for it is shipping, rather than the sea itself, which he loves. And his ships are etched with an admirable feeling, and simple and effective handling of the bitten lines. His men-of-war move with royal stateliness; and the battle pieces have something of the magnificence one imagines in the old sea fights. Equally good in their way are the plates of fishing boats setting out at morning over the still sea, bathed in a wash of limpid air and sunshine.”

Lawrence Binyon, “*Dutch Etchers*,”
pp. 53-54.

134 Two Warships Saluting. (Bartsch No. 29)

135 Fishing Boats at Sunrise. (Bartsch No. 30)

136 Fishermen Landing their Catch. (Bartsch No. 34)

137 Fishing Boats about to Set out. (Bartsch No. 35)

138 Fishing Boats on the Beach. Low Tide.
(Bartsch No. 37)

139 Warships at Anchor.

This is seemingly an alternative plate for Bartsch No. 41, in which there are *three* vessels to the left.

From the collection of Ernest Devaulx.

140 A Skating Scene. (Dutuit No. 155)

This, and the following plates belong to a series in which all the subjects are not the unaided work of Zeeman.

- 141 Boats in a Storm. (Dutuit No. 156)
- 142 A Naval Battle. (Dutuit No. 158)
- 143 A Warship Entering Port. (Dutuit No. 159)
- 144 A Bonfire and Moonlight. (Dutuit No. 160)
- 145 Warships at Anchor. (Dutuit No. 165)

ADRIAN VERBOOM.

"Adrian Verboom, in his two or three etchings, is perhaps more successful in the treatment of trees than any of the other Dutchmen."

Binyon, "*Dutch Etchers*," p. 50.

"This artist has left us only two or three prints. He was a landscape painter of great merit, and it is astonishing that the existing histories of artists have not left us the slightest trace of his existence. We only know that he lived in the middle of the seventeenth century. The few prints of Verboom are remarkable for their taste and spirit. The forms of the trees and branches and the lightness of the foliage bear a remarkable resemblance to the same features which one admires in the prints of Naiwjnex."

Bartsch.

146 Landscape with a Gate (Le Hameau).

(Bartsch No. 1)

From the Fritz Rumpf and Scheikevitch collections.

147 The Same.

The collector's mark upon this impression has been so lightly stamped that it is hard to identify it. An impression of great beauty. "*Pièce très rare, manque aux collections les plus renommées.*"

148 The Pond (La Pièce d'Eau). (Bartsch No. 2)

From the Fritz Rumpf collection.

CORNELIS MATTEUS.

"Cornelis Mattheus is known by only three prints which bear his name. They represent landscapes done with a style extremely delicate and full of spirit. All three are extremely rare."

Bartsch.

From the Fritz Rumpf collection.

“*Fort rare.*”—Bartsch.

CONSTANTIN ADRIAN RENESSE.

“Constantin Adrian Renesse was a clever designer and etcher, of whose history nothing is known except what may be gathered from his prints. These bear a considerable resemblance to the etchings of Rembrandt, and may be mistaken by the unwary for the works of that master. Renesse flourished, as we know from his prints, between the years 1649 and 1661; the probability is that he lived in Holland, although his name may belong to France or Flanders.”

Bryan, “*Dictionary of Painters and Engravers.*”

150 A Village Fair, with Mountebanks and Crowd of People. (Bartsch No. 18)

In the foregoing note Bryan has said that the etchings by Renesse bear resemblance to the etchings of Rembrandt. So far as this print is concerned it seems to show more signs of the influence of Ostade.

From the Liphart and Baron von Lanna collections.

PAUL POTTER.

“Paul Potter, born at Enkhuizen, 1625, died at Amsterdam, 1654, is quite the foremost etcher of animal pieces, just as he is the first among all animal painters. In his eighteen existing plates we are charmed, as in his paintings, by the sureness and sharpness of the drawing, by the certainty and power in which he pictures animal forms and fine gradations of tone in landscape. With extraordinary simplicity of technique, and yet with wonderful sympathy and comprehension, Potter renders the smooth coat of a horse and the rough hides of cattle. Light and air float over his landscapes as they vanish into the distance. His two prints *The Cowherd* and *The Shepherds* of 1643, executed in his eighteenth year, display him already at the height of his power. The cleverness with which the particular character of each animal type is expressed, together with their masterly technique, makes these prints rank as unsurpassed examples of etching at its best.”

Lippmann, “*Etching and Engraving,*” p. 183.

From the collection of William Sharp.

JOHANN HEINRICH ROOS.

“Johann Heinrich Roos was born at Otterdorf in the Palatinate in 1631. It is not known at exactly what time he went to Amsterdam, but he was nine years old when Julien du Jardin, a historical painter, bound him to an apprenticeship of seven years. From this first master he passed into the atelier of Adrien de Bye, where he perfected his talent which from that time on put him in the rank of the most famous painters of animals and landscapes. In 1671 he moved to Frankfort. In 1685 his house was burned and Roos lost his life in the fire.

“We do not know exactly how many plates he engraved. Those we have catalogued, thirty-nine in number, make us recognize Roos as an artist who, in his particular field, was never perhaps surpassed. His animals are very striking by the truth with which their different characteristics are expressed and the naturalness of their attitudes, however difficult these may be. In examining the work of his needle one must admire the work of a consummate artist. . . . No one has ever known so well how to represent sheep, varying the style to suit the different parts of the animal and all indicated with the most striking truth and sincerity.

“It greatly adds to the beauty of these groups of animals that Roos has placed them in such charming settings: a beautiful landscape, fine trunk of an old tree, a hedge, antique ruins, a plant with large leaves in the immediate foreground, always well disposed and etched in the most spirited manner, render these fine plates still more interesting and raise, so to speak, each of them to the perfection of a picture the components of which are absolutely satisfactory.”

Bartsch.

152 A Group of Five Sheep.

(Bartsch No. 23)

First state, before the number. An unusually beautiful impression, which shows to full advantage the marvelous delicacy of Roos's biting, especially in the distances.

From the unidentified collection, Fagan No. 197.

153 Sheep at the Foot of a Tree.

(Bartsch No. 30)

Beautiful impression of the first state, before the number.

From the Alferoff and Boerner collections.

ADRIAN VAN DER CABEL.

Adrian van der Cabel was born at Ryswyck in 1631. He was a pupil of Van Goyen. Leaving home to visit Italy, he stopped at Lyons, where his works were so well received that he settled in that city, where he died in 1705. He formed his style upon that of Benedetto Castiglione and Salvator Rosa, and there is as much of Italy as of Holland in his work.

154 The Two Lovers under a Thicket.

(Bartsch No. 34)

First state, before the number. Rare in this state. From a collection unidentified by Fagan.

JOHANN PHILIP LEMBKE.

Born at Nuremberg in 1631. Died at Stockholm in 1713. His favorite subjects are battles, marches, skirmishes, and are full of action. His works are good in composition and are well drawn.

155 A Falconer on Horseback and a Hunter on Foot.

(Andresen No. 4)

JAN HACKAERT.

"It is said that this artist was born at Amsterdam about the year 1635. His talent led him to the painting of landscape, and he excelled in romantic scenes with rocks, caves, and grottos. Being conscious of his weakness in the drawing of the human figure he engaged his friend Adrian van de Velde to draw them in his pictures, which added considerably to their value. Hackaert traveled in Germany and in Switzerland, where he drew the studies for his pictures. He used to be discovered in the midst of the great rocks at the entrance to some cavern engaged in making studies of an extraordinary truthfulness. It was in one of these countries that the peasants, taking his pencil sketches for the cabalistic signs of a magician, seized him and took him to Zurich where they denounced him before the judge. The date of Hackaert's death is not known."

Bartsch.

Six etchings only are known by this artist. The entire series is shown in this exhibition.

156 The Castle.

(Bartsch No. 1)

From the Brentano and Scheikevitch collections.

157 **The Same.**

From the collection of Baron von Lanna.

158 **The Crooked Road.** (Bartsch No. 2)

From the Brentano and Scheikevitch collections.

159 **The Same.**

From the collection of Baron von Lanna.

160 **The Narrow Stream.** (Bartsch No. 3)

From the Brentano and Scheikevitch collections.

161 **The Same.**

From the collection of Baron von Lanna.

162 **The Leaning Tree.** (Bartsch No. 4)

From the Brentano and Scheikevitch collections.

163 **The Same.**

From the collection of Baron von Lanna.

164 **The Four Trees.** (Bartsch No. 5)

From the Brentano and Scheikevitch collections.

165 **The Same.**

From the collection of Baron von Lanna.

166 **A River with Rocky Banks.** (Bartsch No. 6)

From the Brentano and Scheikevitch collections.

167 **The Same.**

From the collection of Baron von Lanna.

KAREL DU JARDIN.

“Karel du Jardin, the most celebrated pupil of Nicolas Berchem, was born in Amsterdam in 1635. He went early to Rome where his pictures had an immediate success and brought high prices.

“There exist fifty-two plates by this excellent artist, animal subjects and landscapes, which were engraved between the years 1652 and 1660. It is remarkable that the plates done in these years were much better than those done later on, not only for the beauty of the drawing but also for the lightness of the touch, and one is astonished to see from these same prints to what high degree of perfection du Jardin had already attained at seventeen years of age.” . . .

Kristeller, “*Kupferstich und Holzschnitt*,”
p. 366.

168 The Shepherd behind the Tree.

(Bartsch No. 23)

Before the plate was reduced in size.

PIETER BOUT.

“Pieter Bout was born at Brussels in 1658. He painted chiefly in conjunction with Boudewyns, whose landscapes he ornamented with figures, representing assemblies, merrymakings, and such-like subjects. He did a like service for Van Artois, as for instance in a picture of *Winter* in the Brussels Gallery, and a Landscape in the La Caze collection in the Louvre. His death took place at Brussels not earlier than 1731. His few plates are etched in a painter-like manner.”

Bryan.

169 The Fish Market.

(Bartsch No. 1)

From the Fritz Rumpf collection.

170 The Skaters.

(Bartsch No. 2)

From the J. A. Boerner and Fritz Rumpf collections.

171 The Huntsmen at the Fountain.

(Bartsch No. 4)

From a collection (A. B), unknown to Fagan.

JAN ALMELOVEEN.

Little is known of this Dutch painter and etcher, of Mijdrecht, near Utrecht, save that he flourished toward the close of the seventeenth century. His best title to remembrance is his etchings, which are executed with great lightness and intelligence, somewhat in the manner of Saftleven.

172 The Little Port.

(Bartsch No. 21)

This and the following five subjects are before the address of Valek.

From the Keller and Fuessli collections, and another collection unknown to Fagan.

173 The Cornfield.

(Bartsch No. 22)

From the Keller and another collection.

174 The Town with a Windmill, by a River.

(Bartsch No. 23)

From the Keller and Fuessli collections.

175 Landscape with Five Trees.

(Bartsch No. 24)

From the Keller and Fuessli collections.

176 Landscape with a Sail-boat. (Bartsch No. 25)

From the Keller and Fuessli collections.

177 A Mountainous Landscape. (Bartsch No. 26)

From the Keller and Fuessli collections.

178 Landscape with a Bridge. (Bartsch No. 36)

From two collections, neither of them known to Fagan.

ANNA MARIA DE KOKER.

Anna Maria de Koker flourished toward the end of the seventeenth century, in Holland. Her etchings are of landscape subjects and are rare.

179 The Road to the Village.

From a collection unknown to Fagan.

180 The Farm Road.

From a collection unknown to Fagan.

A. F. BARGAS.

Bargas was born at Brussels, in 1690, and was working at the beginning of the eighteenth century in Flanders. He etched a set of six landscapes, from his own designs, and a set of four landscapes after Pieter Bout, which are sometimes with the name of Bargas, and sometimes without.

181 Cavaliers at the Door of an Inn.

This, and the four following subjects, are from a collection unidentified by Fagan.

182 Peasants at a Fountain.

183 The Lame Mule.

184 The Ferry.

185 The Bagpiper.

186 The Halt at the Inn.

After Pieter Bout.

CANALETTO.

“Antonio Canal, commonly called Canaletto, was born in Venice in 1697. He was a pupil of his father Bernardo Canal, who was a decorator and scene painter. Antonio first confined his atten-

tion to theatrical decorations, but in 1719 went to Rome, where he spent some time in drawing and copying the antiquities of that city and its vicinity. Returning to his birthplace, he exclusively occupied himself in producing views of Venice, which for their great truth to nature, and for their extraordinary effect, prospective and color, met with immense success and are still most highly esteemed. . . . Many of Antonio's paintings have been engraved by Vicentino, and he himself has etched thirty-one plates of views in Venice. His death occurred in that city in 1768."

Bryan, "*Dictionary of Painters and Engravers.*"

- 187 Mestra. (Le Vesme No. 3)
- 188 Al Dolo. (Le Vesme No. 4)
- 189 Piazzetta, Venice. (Le Vesme No. 17)
- 190 The Isolated Column. (Le Vesme No. 28)

GIOVANNI DOMENICO TIEPOLO.

Giovanni Domenico Tiepolo, the son of Giovanni Battista Tiepolo, was born at Venice about the year 1726. He was instructed by his father and painted some historical subjects for the churches at Brescia. He accompanied his father to Spain and assisted him in the palaces at Madrid. He died in Spain in 1804.

- 191 The Virgin Seated by a Cradle.
- 192 The Flight into Egypt, with an Archway.
- 193 The Flight into Egypt, with a Statue.
- 194 The Flight into Egypt, with Attendant Angels.
- 195 The Repose in Egypt; the Holy Family Resting by a Ruined Arch.
- 196 The Holy Family Resting beneath a Palm Tree.
- 197 The Holy Family Resting beneath a Fir Tree.
- 198 The Holy Family Descending a Hill near the Water's Edge.
- 199 The Holy Family Drawing near to Bethlehem.

200 The Holy Family, with a View of Bethlehem to the Right.

GERARD VAN NYMEGEN.

This artist was born at Rotterdam in 1735, where he died in 1808. His best pieces are in the manner of Ruisdael and Everdingen.

201 Landscape with Sheep.

HENDRIK KOBELL.

“The older native tradition was upheld by Hendrik Kobell (Rotterdam, 1751–1799), who etched a series of coast views and marine pieces with a power and freshness of invention that are remarkable at this period.”

Lippmann, “*Etching and Engraving*,” p. 189.

202 A Riverside Scene with Windmills in the Distance.

From the Scheikevitch collection.

203 The Cottage by the Sea-shore.

From the collection of N. D. Goldsmid.

An unusually fine impression.

JOHN CROME.

“John Crome, usually called ‘Old Crome’ to distinguish him from his son, was born in 1769. He became the founder of the only local school of painting in England of any importance, the Norwich School.

“In his etchings—for we must regard Crome as an etcher as well as a painter—he dealt chiefly with woodland and river scenes. Nothing can, in its way, be more perfect than his rendering in etching of the little bits of picturesque beauty that he met in his daily walks. His etchings, chiefly done for his own delight, were not published until after his death.”

Bryan, “*Dictionary of Painters and Engravers*.”

It may seem strange, in a study of seventeenth-century etching, to include Crome, an Englishman whose work was done in the early nineteenth century. Yet his work was so entirely based on the work of Hobbema and Ruisdael and he was so worthy a follower of these great painters that he seems to belong in this part of the history of landscape.

“The Dutch school was his life and his inspiration, and he died talking of Hobbema.”

Frederick Wedmore, “*Some Studies in English Art.*”

204 The Hall Moore Road.

205 Road Scene, Hethersett.

206 On the Way to Hethersett.

207 The Mill Pond, Wickerswell.

PIETER GERARDUS VAN OS.

“Pieter Gerardus van Os was the eldest son of Jan van Os, and was born at The Hague in 1776. He was instructed by his father, but devoted himself mainly to cattle painting, and made the works of Paul Potter and Karel du Jardin his models. His etchings, consisting of cattle, sheep, etc., from his own designs, and also after Paul Potter, Berchem and Ruisdael, are valuable.”

Bryan.

208 A Cow Chewing her Cud.

First state, before the border lines were strengthened with the graver.

209 A Cow Lying Down.

First state.

210 A Cow Standing, Looking toward the Right.

First state.

211 A Young Bull Standing.

First state.

212 A Young Bull Grazing.

First state.

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